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THE DROVERS-Little High Sky Show

Recorded by Steve Albini, Bob Weston, Jeff Moleski (S. Pumpkins) and Tommy Roberts (Nova Mob), the brilliant, esoteric fusion of rock, folk, and ambience comes alive in a hazy, supernatural way on their third LP.



CADILLAC TRAMPS-Cadillac Hearse

A fitting farewell, with unreleased tracks, live studio recordings, remixes and classics from their three studio elpees.



DJ FOOD-Recipe For Disaster

A deep dish of moody, funky, jungle-splashed hiphopnism, DJ Food serves up the ruffage we all need for a healthy musical diet!



SCORN-Gyral

A musical release containing over 60 minutes of dark ambient dub; musical submissions from Bill Laswell, Jim O'Rourke, James Plotkin and Yoshida; set to surpass all expectations and set new standards for listeners everywhere.



SUPERCHUNK-Here's Where The Strings Come In

Seven years and six albums later, Here's Where The Strings Come In! "Near-ejaculatory praise from the likes of Opton, Raygun, and Spin, plenty of attention from MTV...but it's all just bells and whistles to the band that would much rather play than talk." -Chart Magazine.

FLUF-The Classic Years

A veritable smorgasboard from the Kings of Fuck-O-Phonic sound, the appropriately titled The Classic Years compiles tracks from their unpleasant singles, ep's and comp releases.



LAGWAGON-Hoss

With peppy anthems of angst and personal politics, harmony and aggression collide on the third album from those fast, melodic, cuddly, nutty Cali-punkers, Lagwagon.



NO FUN AT ALL-Out Of Bounds

From the land of ABBA and expensive beer and proving that great punk doesn't have to come from Orange County, NFAA's catchy, memorable pop-punk has been compared to Bad Religion and Pennywise. Tighter, faster, better, this is the new breed!



MANIC HISPANIC-The Menu Incident

Some of the most popular songs in the history of punk have been given a humorous and highly credible hispanic spin by this punk rock supergroup consisting of members of the Cadillac Tramps, Adolescent, Grabbers and Joyride.



NIGHTMARES ON WAX-Smokers Delight

Led by Ease, a London new school producer, mixologist and herbalogist comes the hip-hop, trip-hop, electro-funk, acid techno, dub and soul that makes this the freshest, phattest and funkiest disc of the year. A must for fans of Portishead, Tricky, Massive Attack, Bjork, Funky Porcini et al.



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by dale sawyer & brian wieser

I've been won't by our beloved editor to refrain from one of those "there's something in the air/the scene is alive" rantings, but I don't think you can deny that things are happening in the local music scene. Motivated as they are by factors other than booze sales, all-glass shows are one of the best gauges of activity, and this past month has seen quite a few.

In **January**, **the Rats** and **the Bats**, on a different night, **SNUF** at the Town Pump, **the Smugglers**, **Superfroids**, and **Zumpano** at the St. James Community Square, **Sparkmarker** at Crossstown Traffic, and **Sparkmarker**, **the Smugglers**, and **Gob** at the North Dale Rec. Centre. December is keeping up the pace with more events at St. James, both of them benefit. December 16th was a benefit for **Women Shelters and Rape Relief**, while December 16th features Ten Days Late, **Wandering Luce**, **Gaze**, **Trish Kelly** and more in a benefit for Women Against Violence Against Women... At the Southern Culture On The Skids show at the Starfish Room on November 18, **Hamm** formerly of the bands Tankdog and Slow, continued his reign of infamy with a performance that was so over-the-top it left a mark on his head and having Southern Culture declare him to be "Chicken King". What ensued then was an all-star wrestling match between **Smugglers' 130lb Grant Lawrence** and the 250 lb., now shirtless and grease-soaked man, **"Sister Louder"** drummer Andy Pans (aka **the Evaporators'** Scott Livingston who's just had surgery on his hand) and the two were joined by **the Smugglers' 170lb Mike**. In the winner's rebuttal raising hell after breaking a rib and an ankle in a

Daytona will be finished mixing a new album with **Glen Reese** (SL400) which will be released in February. **Superconductor** have finally completed their new double LP **Iskard Song**, slated for release in early '96 on Bore. In related news, **Superconductor** have "dropped" **Mute Records**, ... a new band signing. **Superconductor** are also releasing a new CD, ... to be recorded down with **John Keithly** (DIA). **Knock Down Ginger** is still together, despite rumours that the band's bassist, **Shirra**, had departed. **KDG** is about to leave for Toronto to start a tour with **Pure Through Ontario** and the mid-west United States. **Huevos Rancheros** bassist **Crashum Fuller** will continue on without him in the meantime. **Grainah** full just returned from a two week tour to California that was highlighted by the band's Portland, Oregon show with **Team Dresch**. **Prancer's** new CD, **Snipe or Stargate** is out now. **PRESIDENTS OF THE NO-9WAYS** Soon-to-be legendary nordic punkers **Thorsen** may finally finish their new CD, ... in the next few weeks. **Thorsen** was supposed to come out on **Metal Records**. **Forked Tongue**, formerly **Jack Feels Fine**, are set to release a CD within a month. Apparently **Burt** from **Forked Tongue** is presently writing a book of drug-induced tales from the road. **Country Dick Montana**, singer of **Sin Diego's** **Beet Farm**, has died. The cause of death is said to have been heart failure. **SOL** have broken up after playing their final show at the **Hungry Eye** this past month. Another local group, **Seamen**, have also played their final show. **The Hard Rock Miners** are reuniting/ releasing their rock 'n' roll **Wallace CD** for **MCA**. **Go-Gos** are releasing a new CD, ... to be recorded down with **John Keithly** (DIA). **Go-Gos** are releasing a new CD, ... to be recorded down with **John Keithly** (DIA). **Go-Gos** are releasing a new CD, ... to be recorded down with **John Keithly** (DIA).

Victoria's novel by Broken-up The Stupes, Burn and others... Taste of Joy ended a big record deal in Europe, and they leave soon after for a month-long tour there... In light of the numerous bands around the United States who have the same name, Meow will be changing their names to incorporate Cynillere language... Network Records will soon be releasing a 5 disc DVD and multimedia boxed set featuring songs by every everyone's favorite even on the Internet... The entire disc of all your favorite music from the past year... Unfortunately, it was destroyed by litch or the Grapes of Wrath... Speaking of Network, co-owner and ex-Mojo guitarist Mark Jewett has a new band called Cinderpop, apparently reminiscent of the dBs. They'll be playing December 7 at the Gastown Music Hall with Thrill Squad, who are just completing recording sessions with Ric Atwood... Look for an upcoming event to be titled Pepe Deluxe! All Star Jam. A tribute to underdoged songwriter Pepe Deluxé, it will feature members of Biggie Boyz, The Bachelors, The Black Keys, The Blue Rods Horn Players, and the Balki Brothers as a venue to be announced sometime in December. That's all the poop for this month. Ja.

According to their bio, the three members of **Preston** are a mere 17.5 years old. When I was that age, I was emptying the contents of my parents' liquor cabinet into my baby bottle, intent on making the most of alcoholic pleasure before the approaching legal age of 19 turned booze from something desirable into something necessary. Not only have these three girls - two sisters and one tag-along - produced their own professionally-dubbed three-song cassette (although the cover artist must be the youngest of the three), they have a sound so laid-back and sophisticated that their music takes the form of fake id. A fine debut from a promising band. Just don't get them mixed up with Thurston.

There are more bands with names for names in town. **Veronica** have submitted a dub of two of their tunes, plus a supra-decent cover of the Sonics' "Boss Hoss". Their originals, especially "Space Monkey", keep your attention on the quirky lyrics by virtue of the fact the singer knows how to belt 'em out loud and clear. Musically, it's rough-around-the-edges Replacements-rock, a feel augmented by the basement sound of the recording. Good show. a.u.v.s.

In a similar vein is **Bonesaw**, who have submitted basement-style recordings before but are now louder than the furnace system so it sounds good. With this 3-songer, I gotta say these guys have really come out on their own in terms of getting strong material on tape. These tunes rock hard but, more significantly, have an immortality revealing that there's some true compositional inspiration going on here (is it all those new micro-breweries? those herbal ecstasy tablets you can get almost anywhere now?). A sparkling sophomore effort.

While I'm at it, I'd also like to **South of Main** for getting back to their electric roots for their latest 3-song tape, since the first thing I heard from them was an "unplugged" (awful term) session. There's now a fully realized version of their recent hit "B-20" available to the screaming masses, but the other two tracks, "Elmer" and "VU," are no slouches either. Also believers in Radio Shack-level recording equipment, there's a fineness on this tape which leads me to suspect that the band feels that dogs and other mammals should be allowed in on the listening fun. After checking out these three tapes, I wonder if any of the members of these bands had anything to do with Savage Henry, who released a superb demo of similar aesthetics and quality songs a couple of years ago. Someone let me know.

On the other end of the spectrum we have **Wavestation**, a couple of fellows bearing the Eno gene in their DNA. What a trip this tape is. A tape trip. Seven pieces collectively called *Melodica*. On the cassette cover it says "Engineers began creating apparatus designed to embrace the subjects in rapture. It is known as the Orchin Event." No illusions here. No beats either, as that's for you to fill in with your turntable or your mind. Best heard at dusk or dawn, when that wisp of

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In Search of Quorum

GATHER AROUND EVERYONE AS
STIFFY COMES UP WITH A LULU!

"CHIPMUNKS & SQUIRRELS" ©1994 BY MICHAEL AUSHENKER

OK, HERE'S MY LATEST IDEA TO FAKE GURGIS'S DEATH: TONIGHT, YOU HOLD A BOGUS PRESS CONFERENCE. I'LL SHOW UP DISGUISED AS HERMAN MUNSTER, AND SHOOT OFF BLANKS FROM THIS GERMAN-MADE REVOLVER. MEANWHILE, WE RIG GURGIS UP WITH SQUIBS. HE PRETENDS TO KEEL OVER DEAD IN FRONT OF THE TELEVISED AUDIENCE.

LATER THAT EVENING...

OH MY GOD! JAY LENO HAS A GUN!

A black and white comic panel. On the left, a man with glasses and a mustache lies on the ground, looking up in distress. He is shouting, "O.K. I GIVE UP! GURGIS LIVES! GURGIS LIVES!". On the right, a man in a suit and hat runs towards him, shouting "GRRR!". The background is filled with radiating lines, suggesting a moment of high tension or action.

BEN HARPER in
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Skill Testing Question: What was the name of Ben Harper's 1994 debut
album on Virgin Records?
(Prize courtesy of MCA Concerts and Virgin Records)

daylight creates a full colour spectrum punctuated only by the crescent moon. As you can tell I'm listening to it right now, surfing on that herbal stuff that came with the Bonessaw demo. Ear food for brainiacs.

Before I return to the punk world, I should mention **Orpheus Power**, which is the name of **Chris Coon's** 5-song cassette. The title track is interesting, an instrumental featuring violin by Toni Stanick and jazzed up with what sounds like throat singing (I don't know whose throat it is). The main virtue of this tape is that it's smoooooth, an effect given not in the least part by Coon's crooning, sorta like Lloyd Cole addressing his harem in an oda. I'm reminded at times of British music like Breathless or a less folksy Red House Painters. For fans of Netwerk, 4AD or Third Mind kind of stuff.

Return to the punk world. **The Dole** sent in a six song tape with the titles scrawled on a rolling paper and glued right on to the cassette itself. Best are "Never Before", "Quiet Boy", "15 & Drunk", and their anthem, "Red Tape". The songs are belated out with an equal volume of saliva; I thought of some Old Bullshit-era Beasties a couple times. And let's not forget **Pipebomb**, who catapult in your eye the quickest 8 songs (<10 minutes) I've ever heard. "Fuck Vancouver Pigs" ("Here come the pigs! Better fucking run! We got no rights! Cops got guns" ...needed to be said). "T.D.M." (I won't quote it) and, well, now we've got a tribute to the luxurious glamour of that Main Street pub we all keep comin' back to, the "Vanhoe". There's a theme song for everyone here.

There are lots more cool tapes I wanna mention here, but I gotta get back to my mountain dew (no caps, see the **Hayseeds**' tape for explanation - hopefully I'll find room for it in next month's col-

umn). A message out to **The Colorifics**: I'll need a new tape from you because there are a couple things missing from the **Gully Pleasures** you've already sent me, like **Side One**, and a 'V' in your name ("We stand on guard for thee..."). And listen for some Christmas demos on CTR's always locally-supportive airwaves...

ALL AGES SHOWS!

Friday, December 1: Music Waste's Hyper-Mutant Mosh HodgePodge Fest w/Field Day, Gob, Utopia & Spinach at Studio 16 (7th @ Granville, 6pm - fix \$40/Track & Scratch)

Saturday, December 2: Dance Hall Crashers, Joykiller & Waterdog at the Town Pump (3pm - fix \$100/Track & Zulu)

Wednesday, December 6: Rancid, A.F.I. & d.b.s. at the UBC Student Rec Fac (fix \$120/Track)

Saturday, December 9: Benefit for Women's Shelters and Rape Relief w/Sparkmarker, Facepuller, Preston, & Delano at the St. James Community Square (10th & Trutch)

Saturday, December 9: Mystery Machine, Coolidge & Bunkfoss at the New York Theatre (7pm - fix \$40/Track & Scratch)

Saturday, December 16: Women Against Violence Against Women Benefit w/Ten Days Late, Wandering Lucy, Gaze, Vico, Paizuli & Irish Kelly at the St. James Community Centre (10th & Trutch, 7pm - fix \$50/Track, Scratch & Zulu)

Thursday, December 21: Submission Hold, Gus & Tea and Two Slices (plus free vegetarian food!) at La Quena (1111 Commercial Drive, 7pm - fix \$30/door)

more fun than wrestling a gorilla...

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ford pier

Who are you?

My name's Ford Pier. I'm a professional enter-tainer - good work if you can get it.

Describe your sound in 25 words or less.
My sound on Radio Hall kept changing on account of a problem with my guitar. The songs are said by some to be "complicated".

What happened to your band tonight on Radio Hall?

I misunderstood. I thought I was invited to perform on my lonesome. I gave them the night off. I found them later at the Railway Club in a shameful condition. They had been drinking heavily and were throwing pieces of bread at the Beauticians. Others in attendance told me how Keith (boss) had gone around offering good-looking women rides on his shoulders only to walk them into the fans (the rotating fans) not the Beauticians' fans! while David (drums) stood on tables, beating his chest and roaring like a bear.

Why would you do a song by Pete Townsend?
Lassitude.

Who is Ed? What is your favourite Junior Gone Wild Story?

Ed Dobak is one of the greatest drummers ever to stalk the globe. You may be familiar with his work in such acts as Wheat Chiefs and The Vinylgrettes. Ed and I were in a group called Jr. Gone Wild for a time and those years were a

fount of such epics of ill-advised behavior as would make Ted Amitt blush. Visually: Drugs, booze, sex, attempted murder, Making Plans for Nigel, incarceration, reflection, despair, redemption, rebirth. All the biggies.

Did you moon the ladies in Twitwig in 1984? Please explain.

I did a striptease when they played "A Man's Got to Do What a Man's Got to Do" in Edmonton. I think of the Bonnie Doon hall. Those of us participating in said dance (with their stated approbation) wore F-R-I-G-H-T-W-I-G on our bottoms for the finale, which I will leave to your imagination. The gals were delighted. Incidentally, it's lucky we had Pedro the one-but-noted boy along - there are nine letters! I think he got the 'W'.

Who's the favourite son?

According to the Mediaevals, the favorite son is characterized by the key of G and the color blue. Ask any two of them about this and you will glean the equation G(3)Blue(Blue). Get rid of the "Blue" because medieval music consisted almost exclusively of perfect consonances - certainly intervals that are all in key. The equation is now its own solution: G(G)All in. GG Allin is the favorite son - which supports my position that everything has always been wrong.

What exactly have you learned from being in DOA, Junior Gone Wild, Roots Roundup, Showbiz Giants etc.?

I have learned that all religions are one. To wit: give a polka a one-drop and you have ska. Do Diddley is responsible for Peter Gabriel's *Passion* record as well as the inevitable Circle Jerks reunion. Who knew? I did. Or rather, I suspected, but by playing all the kinds of music I like instead of just one or two I've demonstrated it. I get the costumes mixed up and nobody minds! I've demonstrated it to me, myself, and it gives me power and confidence. Ask me anything.

Is there a funky line between Vico and the band Parliament?

Our first bass player, Malonia, moved to Detroit to join an all-girl funk band...the lead singer, Dove, is the girlfriend of the bass player from Parliament.

SHE'S FUNK VICO'S PUNK. If Vico was a T.V. show, what would we be...Henri and Deanna would be the Ropers (except Henri is Horny all the time) and Tanya would be Lana (the brood who was after Jack all the time).

In your opinion, what is the best song ever that's NOT about love, and why?
Tanya: "Stuart" by the Dead Milkmen - that bit about the burrow owls kills me everytime.

How hard is it to get a gig locally?
We haven't really had to try too hard...when you work in the business you make friends or enemies...I would LOVE to play at the Starfish Room.

What is the stupidest comment you ever got from your audience?

Deanna: "Show me your tits" or "There's no such thing as punk rawk from Saskatchewan."
Henri: "Who's the chick on the drums?"
Tanya: I've only played in front of an audience once so I don't know what to say.

Are people happy DOA is a 4 piece again?
I'm people and I'm happy D.O.A. is a 4-piece again.

What is your other band, The Tonics, up to? What have they taught you?

Tonics will be recording in December. Later on songs. A full-length LP! The Tonics have taught me to "let go", to float as it were. You don't have to break out in order to get things done. Consider the likes of the Beatles: they let go, neither do they spin. The Tonics have extended my life-expectancy.

Is "Gold in Canada" about DOA's high hopes for their Virgin Records release, or about Roots Roundup touring the hemp fields of BC?

"Gold in Canada" is about the self-congratulatory merry-go-round of the Canadian big rock scene which has, in the past, headlined the April Wines, the Torontos, the David Bendeth projects, etc. into believing they were any good, and sheltered them from the ugly truth that they were ultimately insignificant. These chickens who live in a vacuum sucking their own cocks who are puzzled when they lift their heads for a minute and the world says, "We don't need you," then they show up at a bar in Kingston, Ontario saying, "Yeah, kid, you got a lot of talent, but it's impossible to 'make it' in the music business. I remember this...I remember that..."

What was it like being the soundtrack to Slam City Jam coverage on TSN?

While D.O.A. were recording The Black Sheep, we saw some of that on television. Nobody was more surprised than us. We burst into a spontaneous couple of passes through the Jeffersons' theme tune and Brian Goble performed one of his rare Turtle Dances'.

Tell us about your CD.

Recorded in two weeks (one in Feb. '94, one in May '95) at Scott Henderson's Sea of Shit in Colwood - Victoria's Langley. Some of the 15 songs date as far back as 1989

How important are Marshall Stacks for a band like Vico? Or are you into Fenders?

Marshall are beautiful...and Horlicks.

Ultimate ambition.

To infiltrate the masses and do the world broadcast gig on New Year's Eve year...1999 (and of course, tour to every continent including the Arctic).

List the top five things that you would like to write top ten lists of.

This is a really stoopid question Nordward!
Henri:
1) top 10 most productive how truck towers
2) top 10 excuses for why you don't have your driver's license on you
3) top 10 reasons for pooping your pants
4) top 10 reasons that so many people hang out at the center of the universe (Main + Hastings).
Deanna:
1) top ten excuses for quitting your job
2) top ten unfinished zines that should have been finished
3) top 10 ways to cheat the government out of money
4) top ten things that bug me about Henri
5) top ten worst top ten lists.
Tanya:
1) top ten excuses for mistakes I make ("It's a freestyle", "I've never played this song before")
2) top ten reasons why women are better bass players than men (i.e. that vary-bass connection)

and there is a sort of lyrical arc across their 51 minutes which draws a correlation between illumination and despair. I played all the instruments and musically, it's a pretty diverse record, stylistically closest to Showbusiness Giants, I'd say, because Showbiz also play whatever they feel like, without regard for whether it's this type of music or that. Do you like it? Can you sort of play it? Then do so! Furthermore, parody, spoof and lampoon alike will be unsuccessful without genuine affection.

Ask yourself 2 questions and answer them, please!

If you could pick a superpower, what would it be? To halve time and move about freely and manipulate objects. That'll No. Secrets.

Was the most admirable conqueror the most successful one?

No. Cyrus of the Persians was the most admirable because he promoted absolute freedom of religion and movement and everybody was happy. Now that's an empire. The most successful conquerors get everyone to think like them by subterfuge. Coors! I give you Disney for another.

Selected Discography:

Ford Pier - Meaconum (Wrong Records, 1995)
Showbusiness Giants - Let's Have a Talk with the Dead (Essential Noise, 1995)
D.O.A. - The Black Spot (Essential Noise, 1995)
Tonics - 7" EP (1995)
Roots Roundup - What We Do (Groundup, 1991)
Jr. Gone Wild - Too Dumb to Quit (Stony Plain, 1990)
Tankhook - Meat for You: The Final Concert (Polygram, 1994).

Ford Pier can be contacted at:
2346 Woodland Dr.
Vancouver, BC
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3) top ten answers to why Nordward would ask us this question (i.e. he watches too much late-night T.V.)

4) top ten reasons why Kyle MacLachlan is in that movie (Showgirls) 5) top ten theories about why Scott's hair looks like that.

Anything else you'd like to add?

4 + 4 = 8

If anybody wants us at the last minute we will do any gig, anywhere, other than Monday to Friday 9-5...We love...Pluto, Bum, Meow, Darkest Of The Hillside Thickets, Speedbagg, Screaming For Love, The Smugglers, Chixdiggit!, Ten Days Late...pizza, beer, The Niagara, The Hungry Eye.

Discography:

Vico Demo 95 - you can buy it at our shows (a six song tape)

Contact Vico c/o:
Deanna Gray
1751 East 5th Ave.
Vancouver, BC
(251-4410)
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Rocket from the Crypt have too many 7 inches to list, a couple of great albums (*Paint as a Fragrance*, released on Cargo in 1991, and the awesome *Circa: Now!*, also on Cargo), and a compilation of singles (*All Systems Go*, Cargo/Headhunter 1993). Their latest release, *Scream Dracula Scream*, is on Interscope, whom they signed with a couple of years ago. The band will continue touring throughout North America during the fall, before heading to Europe in the spring. From tattooed fan clubs to glockenspiels and Elvis Presley, this is San Diego's finest, Rocket from the Crypt.

(Interview with vocalist/guitarist Speedo and drummer Atom.)
What have you been doing since signing to Interscope two years ago?

Speedo: I'm in another band (Drive Like Jehu) and we were doing a lot of stuff. Everyone in Rocket was scattered all over the place so we had to regroup and start practicing again. That took a lot of time, plus we did three tours after the release of *Circa: Now!*, so between now and then...

Atom: We also did a 10-inch, *The State of the Art* is on Fire, on Sympathy for the Record Industry, an LP, *Hot Charity*, on our own label, and a 5-inch.

I've never seen a 5-inch before.
S: It looks like a little CD.

Do you ever use samplers in the studio?

S: Never. We do all of the stuff live. We definitely don't use any sound replacement - it's a lot more fun making all the sounds yourself.

It must get pretty chaotic in the studio at times seeing as you use everything from guitars to glockenspiels!

S: Yeah, on a couple of songs we had forty people all playing in a room at once.

What drew you to record at Goldstar studios in Hollywood (favoured by Elvis Presley and Phil Spector)?

S: It's a cool place - a lot of people recorded there in the '60s. We could go wherever the fuck we wanted to, so we completely exploited that! There are a lot of nice studios, but we're suckers for nostalgia and music history, and for some reason we end up putting a lot of value on that stuff. It's kind of cheap.

You brought in some vocalists for *Scream Dracula Scream* as well.

S: Yeah, just some friends. We brought in Frank Daly from Big Drill Car. That's something we've always done in the past, although this is the first time we've ever flown someone in. This guy Mick Collins, who used to be in this band

called The Cories and now he's in Blacktop. He has a tremendous voice.

How is *Scream Dracula Scream* different from previous Rocket releases?
S: It's definitely a removal from the way we went about writing and practicing and recording before. We kind of put our money where our mouths are. Sometimes we've been known to talk a lot and I think, with this record, we really just got down and kicked some ass.

Tell us about your free charity shows, how many did you play?

S: We played about thirty. When we started the band we had all these ideas of things we wanted to do and that was one that we thought would be cool. We did it in an attempt to thank friends and followers while creating an unhinged atmosphere.

Will we be seeing any more of these free shows in the future?

S: No, they have their bad points as well. We had to sell much of our equipment and van to counter our losses.

And the tattoo fan club?

S: That came about completely accidentally. Friends in San Diego doing stupid things (getting the Rocket from the Crypt symbol tattooed on their hides) and then we started getting them into shows for free, ordering Chinese food for them...it just kind of snowballed. A: There was a full membership before there was even a club, kind of thing. It was never intended.

Do you know them all? How many are there?

S: It's about 3000 strong! I think we've met most of them, the ones in the U.S. anyways.

A: We're trying to keep it kind of low key. It's gotten more out of hand than we ever expected it to. S: It's not an important part of the band to us, and if people do that, that's cool and we'll try to continue to do cool things specifically for those people, but we're not out wanting to enlist the entire world!

by Steve & Mike

rocket from the crypt



Spiritualized

Today, we can not only describe bands by the genre of their music but also by the drug which most closely stimulates the experience of listening to their performance. For example, there is the heroine-addled grunge of Hole, the speed induced pounding of Ministry, the acid trippiness of Thrill Kill Kult, or the martini sipping Urge Overkill. Listening to Spiritualized is like two-fisting Prozac-laced Holy Water and espresso shots of caffeine. Throughout their October 30th performance at the Town Pump, Spiritualized's warm ethereal tone, rich with soothing melody, was only occasionally interrupted by the harsh pounding frenzy of a caffeine rush.

For those who don't know, Spiritualized is an English transient/ambient band, the direct descendant of Spacemen 3. In the mid 1980s Sonic Boom (a.k.a. Pete Kember) and Jason Spaceman (a.k.a. Jason Pierce) formed Spacemen 3. After six years of collaboration, with a few EPs and LPs and a dozen official singles, the two men parted company in 1991. But, much like their self-professed musical hero the Velvet Underground, Spacemen 3 is a band that has enjoyed a powerful rebirth after a premature demise. Presently in the records stores there are at least three new compilations from the band that became defunct five years ago. In fact, there have been more official albums released after the bands breakup than throughout the band's six year existence.

In 1991, J. Pierce formed Spiritualized with a number of other musicians who played in the various Spacemen 3 lineups. Right now, the band is J. Pierce as the main singer/songwriter, Kate Radley on keyboards and Sean Cook on bass. They have released about a dozen singles/EPs and 3 albums: Lazer Guided Melodies (1992), Tucked Up Inside (1993), and Pure Phase (1995). Sub-Pop plans to re-release the band's first single, "Anyway that you want me/Step into the breeze". Spiritualized has also collaborated with Pat Fish (Jazz Butcher) and J. J. Cale.

In back-seat of a white Palmino, J. Pierce sits with his legs pulled tightly to his chest. He has a two day beard and his hair appears to have been last washed in Minnesota, two weeks prior to Spiritualized's performance in Vancouver. Occasionally puffing on the Silk Cuts cigarette in his left hand, he spoke with what one would call either a reflective hesitation or a common drug drawl. Although entirely reserved on stage, J. Pierce is a talkative extrovert, willing to discuss at length the band and its music.

While J. Pierce formed Spiritualized, Sonic Boom, the other half of Spacemen 3, formed a band called Spectrum. (Spectrum played the Starfish Room last February and recently signed to Warner Records). J. Pierce adamantly denies that the two bands are in competition, although a prolonged antagonism exists between the two. Some of the resentment comes over the new Spacemen 3 releases, while some is a result of Boom's decision to continue to play all the old Spacemen 3 hits at Spectrum shows, as if to claim the songs as his own.

"I think the emergence of all the new records is quite appalling. I am not about to get into shouting louder and longer with Spectrum, but I think people are being asked to buy new sleeves rather than new music. Their argument is that they are attempting to make it more contemporary. But I think as soon as you start making something contemporary you have to start changing it yearly. You have to make it 'hip to the now'. I do not want to be re-designing the sleeve. And besides, personally, I do not see any of the money from those records. I just wish people that put them out would pay the people who created the music."

"I think the whole roots of what we are doing now are in Spacemen 3, always have been and always will be. But now we are not content to tread water. I said before that we could make 10 albums like Pure Phase because I know how to make the record. But we are not catering to the fan. That is why we don't play Spacemen 3 songs at our shows."

The band's songs are riddled with references

that at once could be either about drugs or religion. However, J. Pierce refused to clarify the band's philosophy on religion or drugs. "We've got religion but we don't have a god. And I think music is like that. I use to think the Van Morrison thing, that I was a conduit for a greater source. I used to think I got all this shit which wasn't given to Van Morrison. But now I just sit down and write songs. We wrote 11 songs in 9 days, and recorded them as we played. That was working at it instead of just waiting for something to happen."

The Stranglers coined a phrase in the 1980s which epitomizes Spiritualized's music: "Aural Sculpture". The band's songs are not about chords, melody, choruses, or structure. Rather, they are about tone, layers, and circularity. It is my view that the reason English bands continue to dominate alternative circles is that few North American bands since the 60s have experimented with the essential concept and constructs of what constitutes a song. With the only notable exception being rap, musical genres/advances seem to come from across the Atlantic because of this willingness to experiment with form and substance, rather than merely attempting to perfect pre-existing genres.

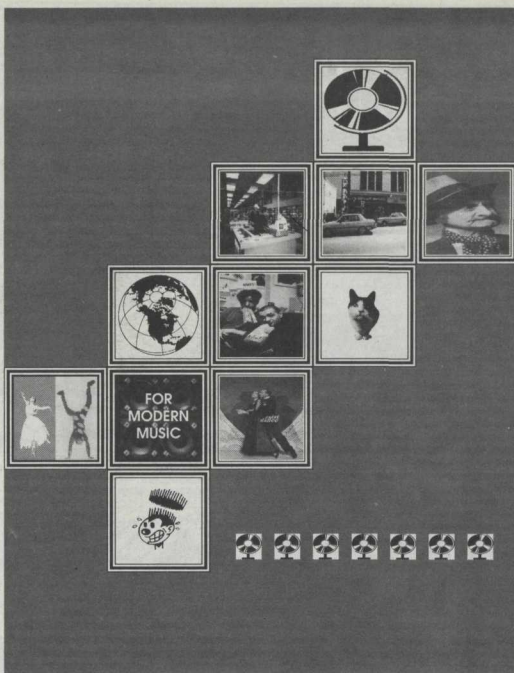
"We are into performance. We are not into 'cabaret': going through the motions, coming out and playing the song the same way it sounded 6 weeks ago. The songs are progressing, each night we attempt to hit a new high in each song. In a weird way, it's like a jazz thing. I think good music is spinal music, it is more than aural pleasure. It is not simply ear candy. People really do get affected by it. It is honest soul music, it is expressing what we are."

Despite it being a Sunday night, and at the Town Pump, Spiritualized's show was virtually sold out. Throughout their performance, the only member to acknowledge the audience was the drummer (and that by only occasionally glancing at the audience). The band was so absorbed in their performance that they did not even miss a beat when the Town Pump twice turned on the house lights to end the band's set. Defiantly, they simply kept playing until they had finished, some two hours after starting. And while leaving, it was hard not to notice the strange euphoria plastered on the crowd as it emptied out the venue; clearly some people had achieved a zenith with the assistance of chemicals, the band, or both.

For those who want to interact directly with Spiritualized, or at least find out more about the band, you can check their official web page at "WWW.Spiritualized.com". Although J. Pierce does not even have a phone at his flat, he strongly believes that the web page will provide a convenient means for the band to create a dialogue with its fans.

"It is not 'press the button and buy the record', nor is it one large ad for the band. In fact, you can not buy any of our material there. Rather, it is full of video and sound clips and discussions. The web page moves and develops as the band does. The idea for the band was that if you went to two gigs in a row, the changes would not be that apparent. But if you see one gig and another one seven days later, then the band and our songs have undergone this radical change. That is how we envision that web site. If you go back every day you will see similar stuff, but if you go back every week, especially after our tour ends when we get more involved, it will have undergone a tremendous progression."

by **CRPT**



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III

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COLUMBIA

Does the public need protection from what lurks on the radio, in books, in magazines, in movie theaters? Are we incapable of turning the radio off or closing the magazine when what we see offends us? The Canadian Radio-television and Telecommunications Commission (CRTC) thinks so. Here in Radioland, the CRTC is our shepherd and protector; we shall fear no evil or subversion or perversion because Daddy only allows us to hear what is safe for our impressionable little minds.

Censorship is patronizing. It assumes that some members of society are more capable than others of judging what material is appropriate for public consumption, while the general public are presumed bereft of personal agency and therefore unqualified to make value judgments. When material is assessed according to its acceptability under "existing community standards", it is assumed that everyone is part of a single community - best represented by straight, white, probably Christian, men. This establishes a mainstream norm with a homogenous set of values that are dangerous to any who do not share in this fantasy. The door is open for taste discrimination against those who do not conform to the norm. Censorship does not promote diversity, open dialogue, or debate. One community is privileged to speak for all.

Think this sounds paranoid? Here's an example: anyone over eighteen can stroll into a convenience store, pick up a copy of Penthouse and see images of "lesbian action" (that is to say, pictures of two or more Barbie-doll women having sex). On the other hand, lesbian porn mags like *On Our Backs* or *Bad Attitude* are routinely seized by Canada Customs because they show women engaged in lesbian sex. The difference is that the Penthouse pictures cater to straight male fantasies, while the lesbian magazines are produced by and for a socially marginalized group: queer women. So much for the right to freedom of speech; it's under lock and key and in the service of those with power.

"Daddy only allows us to hear what is safe for our impressionable little minds."

State censorship is usually associated with the regulation of obscenity. Too often, it is a tool for perpetuating anti-gay sentiments, in all media. Little Sister's Book and Art Emporium, a Vancouver gay and lesbian bookstore, suffers routine Canada Customs seizures of books that Duthie's can order without hassle. Christian radio stations are not denied their right to broadcast as they see fit, even if their content includes hateful rants that certainly offend the standards

of many communities. But when the CRTC received one letter of homophobic complaint regarding programming aired on "All Day, All Gay" by CKDUFM in Halifax, the CRTC took this as grounds for an early review of CKDU's license.

CKDU is a campus/community radio station. Their intent is to represent diverse communities, issues and music that may not be heard on mainstream radio. On June 25, 1993, CKDU broadcast "All Day, All Gay", a special day of programming for the queer community in Halifax as well as a general audience. However, in

celebrate gay pride, then it is counter-productive and alienating to listeners to constantly air warnings (EKK! THE QUEERS ARE COMING! CIRCLE THE WAGONS! HIDE THE CHILDREN! TURN YOUR DIAL!) "All Day, All Gay" expanded the definition of "normal" to include something other than straight reality; it represented queer communities as visible, legitimate, vibrant, and diverse. In this context, reference to gay sexual preference, sexuality, and lifestyles are necessary, justifiable, and educational. Warnings just underscore the misconception that queers are

CITR is not yet subject to the same restrictions as CKDU, but the CRTC is a complaint-driven regulatory body, and a few homophobic complaints could be enough to do it. A precedent has been set: apparently one straight man's opinion outweighs the interests of an entire gay community. So in support of CKDU and of queer communities that are under fire here in the B.C., CITR aired our own "All Day, All Gay" on October 27, 1995. The calls were overwhelmingly supportive from all kinds of people - like the woman who called in to say that she was a heterosexual Christian who was appalled at the homophobia within her own community. We celebrated gay pride all day (from eight in the morning until midnight); no warnings were issued, and no complaints were logged.

Ultimately, censorship never succeeds in its mission to eradicate everything that offends mainstream morality, whatever that might be. It simply drives everything "deviant" underground. Queers still live in Abbotsford whether *Xtra-West* is available or not. It's a question not of existence, but of visibility. When the norm is manufactured by squelching opposition and difference, then the norm needs to be redefined, or better yet, tossed aside. There is no single set of community standards, so why not give every voice a chance? At least then an open debate is possible.

The question, in the end, is not whether should be censored, but who decides. Community radio is about community access to the airwaves, and the right to free expression. We can turn the dial or produce something we'd rather hear if we don't like what's on the radio. We deserve to choose for ourselves.

Wanna know more about community/campus radio and why it needs your support?



Check out next month's *Discorder* for important news on the future of CITR. In the meantime, turn the page for a sample of the lighter side of CITR's All Day All Gay programme.

Daddy knows best!

by Anna Friz

light of the written complaint made by one Wayne S. Harvey (who took offense to the "coarse language" and the "reference to gay sexual preference" in the two pieces heard on All Day, All Gay), the CRTC deemed that CKDU had not adhered to "existing community standards" or fulfilled the "high standard of broadcasting" required by the Broadcasting Act. CKDU's license was conditionally renewed, subject to a number of restrictions.

These new restrictions include: warning messages to be aired one week before, two hours before, and every hour on the hour during any special programming containing sexually explicit material; and any sexually explicit programming is to be confined to a time slot between 9 p.m. and 6 a.m. "In order to lessen the possibility that children, and others who might be offended by this material, are listening". These are in addition to an existing guideline that programming containing anything that may offend "generally accepted audience values" (i.e. swearing, content referring to sexual behaviour, etc.) is only acceptable if such content relates to the topic of the program and is educationally worthwhile. Most campus/community stations are subject to this last constraint, but CKDU is the first campus/community station to be hit with time of day broadcast regulations. If CKDU does not comply with these regulations, they could have their license revoked and be taken to court.

Aside from the fact that the terms "high standard of broadcasting" and "existing community standards" are never clearly defined (which community's standards?), these restrictions serve to further marginalize queer communities. If the purpose of a special day of gay programming is to

deviants whose only goal is to impose queerness on the unsuspecting public. When was the last time you heard CBC preface a show with "the following program contains references to heterosexual preferences. Listener discretion is advised" ?!!!

The CRTC justifies time of day restrictions by expressing concern that children may hear queer programming. But especially in the case of "All Day, All Gay", the hope is that adolescents will tune in. Gay life is also happening for people under eighteen, and they are continually alienated from mainstream culture that provides almost no information or support and few role models for young people growing up queer. Minimal efforts are made to combat the fear and ignorance that cause homophobia. "All Day, All Gay" programming is an attempt to change intolerant attitudes and provide queer-positive information and entertainment, valuable to everyone in the community. This is a near-impossibility if all gay programming is marginalized to after 9 p.m. at night.

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Savage

don't be scared of your butts."

How about rippers? What's a ripcord?

A ripcord - like, for pulling out of your butt?

Yeah.

It's a string with beads on it - they're about as big as marbles and they're each about 3 inches apart. You put them in your butt before you have an orgasm, and as you're having an orgasm you pull them out, you rip them out - well, you don't really rip them out, you just pull them out. See, when you have an orgasm, man or woman, your sphincter muscles clench and unclench, and what you're doing when you tie the ripcord out is pulling from the inside against those clenching muscles. Your muscles will actually, one by one, release the balls, and it's just an interesting feeling to feel these things pulling from the inside. You usually don't feel things pushing at your sphincter from the inside, except for poop, and in this case it's something else entirely. It knocks around your prostate, if you're a guy, your prostate gland. And it actually - it feels really cool.

What would you recommend for a first timer going into the Toys R Babeland store?

I recommend butt plugs for men and women.

Not rippers, then?

No, rippers are kind of advanced. You've got to really know your way around your ass or your partner's ass before you graduate to rippers. But a butt plug is a thing that's sort of small to very large. You can put it in your butt and it just stays there, your sphincters grip it and hold it in place. And it feels fabulous. For a man, it puts pressure on your prostate; for a woman, it puts pressure on the back side of your clitoris, which is, I understand, an interesting experience - I don't know firsthand, I don't have a clitoris. When you have your orgasm, and your sphincters start to clench and unclench, it makes the butt plug move. So, it's quite an intense feeling. And since a butt plug doesn't look like a dick, straight guys don't have to worry about feeling like they're fags.

Interesting.

There you go.

Now, Dan, being based in Seattle, Washington, did you ever see Kurt Cobain at a gay bar?

I didn't see him at gay bars, I saw him at some other bars.

So no verification of the Kurt-gay bar story at all for ya?

No. He did say he was bisexual in public, and he was really pretty. And, of course, there were rumours that he was, you know, a rent boy for a while. But -

Him and Michael Stipe went into a room for fifteen minutes, right?

Yeah, and then pumped twenty litres of cum out of Rod Stewart's stomach. Who knows? People talk, but I've never known for sure. He very well might have been gay - that could very well be what he was so confused and miserable about. Lord knows, there are plenty of gay people who kill themselves because they're miserable about the fact that they're gay and they can't face coming out. And if you're a rock'n'roll star, coming out can be very daunting because many of your fans wouldn't approve. So maybe that's why he killed himself. That's what some people think, that maybe he was conflicted about his sexuality. But we'll never know 'cause he's dead.

Who, Dan Savage, in your opinion, are some good gay role models?

Urvashi Vaid, the former head of the national gay and lesbian task force, who has a book out I think is fabulous. She's just very intelligent and very well-spoken. Her book is excellent and amazing and she's a helluva public speaker. Michelangelo Sigmorelli, I think. David Lovett, who's a writer. Larry Kramer - I think he's a fabulous role model. He goes in and out of style depending on where you're at on the AIDS curve.

How 'bout, like, Navratilova or RuPaul or all those -

Oh yeah, RuPaul, Martina Navratilova - anybody who's out is a good role model for gay people. Out and together. I think Navratilova's out and together. It took some time, I mean. I don't think she was a good gay role model ten years ago when she was closeted, but I think she is now. But I think all gay people have the best gay role model in themselves. You know, live in such a way that you can be proud of yourself and you are your own role model.

Is it true, Dan Savage, of the "Hey Faggot" column that appears in Terminal City in Vancouver here, is it true that you have a gaydar, that you can spot gay people?

Ah, yeah, it's not -

Like a radar, a gaydar?

It's not infallible. But usually we can sort of sense each other, like vampires. There's just something about - when I, like, meet eyes with another man and he's gay, there's sort of this implicit acknowledgment that's there. And that's where it kinda comes from.

Have you ever been wrong?

Oh yeah. Yeah. Especially as sort of - a lot of gaydar used to be tied to gender roles and expectations, and it was easier to spot gay people when, you know, we could send really clear signals about being gay, like 23 years ago. I mean, I wasn't old enough - I'm only 30 - but it used to be easier -

You don't yearn for that era, do you?

You know, even with AIDS, even with the religious fight, in 25 years our movement has come so far. We are so comparatively free to how we lived 30 years ago, and I wouldn't trade it for anything. I mean, I meet 60-year-old gay men now, or 80-year-old gay men, and have these conversations where they're, like, I'm so jealous of you, and I wish I could have been born 40 years later, or even if it had meant dying of AIDS when I was 25, to have lived 25 years of freedom instead of 50 years of terror and 20 years of freedom in my old age.

Do you notice anything in the letters from Vancouver? Do you get many letters from Vancouver?

Yeah, I get a couple a week.

Is there anything special about them? Like, what do you think of the gay scene in Vancouver versus the gay scene in Seattle?

I think there's something weird about the gay scene in Vancouver. I mean, I go up there and I feel a little bit like it's 1984, like it's ten years ago. But that's just 'cause -

Is that because of the music?

Not because of the music. I think it's because you all have health care up there. You're all better put together. I don't know, I mean, I love it. The boys are all gorgeous up in Vancouver. I had a great time going to Stanley Park and just watching the people walk by. You know, with all that goddamn government-sponsored healthcare you people have - and you should cherish it, don't ever switch to an insane, moronic system like we have down here - you just, you know, you're all better put together.

You've never made up any of your letters just for fun, to see what would happen?
No. No.

Do you believe the letters in, like, Penthouse Forum and Playboy and all that?

No, I don't. But I don't doubt that there are people who make up letters and send them to me. I can't verify, 'cause my letters are all anonymous for the most part. I can't call people and say, did this really happen or are you making this up? I'm sure there are letters in my column



"Was Jesus gay?"

that are made up, they're just not made up by me. They're made up by people who write them to me.

Can a man only spurt sperm 1000 times before he becomes impotent? Or is it 10,000 times? Isn't there some rumour about that, too - there's only so many spurts allowed?
Um, I don't think there's true. Actually, I think you can spurt as much as you possibly can. I think I spurted a thousand times in just the three years between 14 and 17.

What do you think about the music that Pansy Division has been doing these days? Are you aware of the band Pansy Division?

Yes, I actually saw them in concert here once. I don't like rock'n'roll, so -

Do you think they're just breeder boys?

No, no, I think they're actually fags. I actually talked to a couple of them. I just don't like rock'n'roll.

Well, what do you like then?

I like - you're gonna hate this, I'm such a stereotype - I like musical comedies, and I like torch singers, and I like Doris Day, and I like Eartha Kitt, and I like Vicky Carr, and I like Steve and Earle.

So the very reasons, probably, that Pansy Division formed their band?
Right, because of gay people like me.

But you're a great guy, Dan Savage, and thanks for being on All Day All Gay here on CTR. Anything you'd like to leave the listeners out there in radio land? I guess they can pick you up in Terminal City. How's it going with Terminal City? You're happy with it?
Yeah, it's great.

How did you get hooked up with them? Did they just 'phone you up, or did you 'phone them?
They 'phoned us up. They saw me in *The Stranger* and wanted me up there.

Any final words for Vancouver, B.C., Canada?
Ah - don't be scared of your butts.

And why should people care about you? Why should people care about the "Hey, Faggot" column?
Ah - people don't have to. I don't care if people don't care. You don't have to read me if you don't care. Why should people care? People needn't care. People should be paying attention to politics more than they're paying attention to me.

Great - well, keep on rocking in the free world, Dan. Doo-doo-doo-doo.
Doo-doo.

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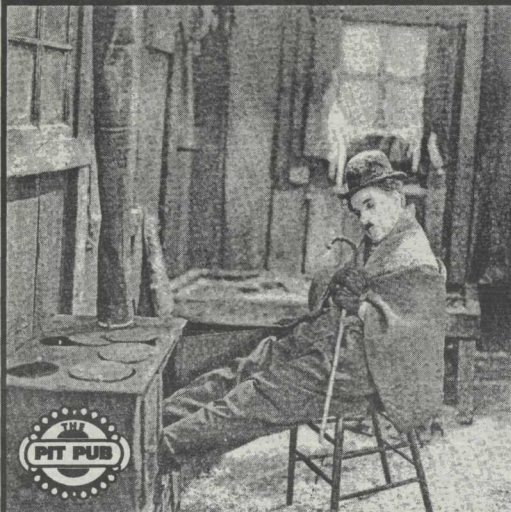


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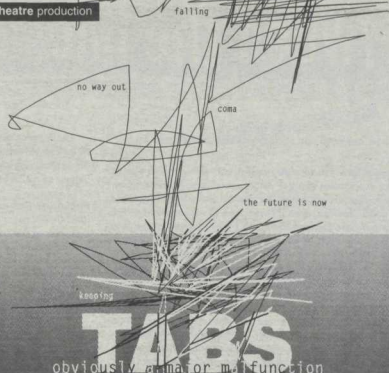
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between the lines

by andrea & amber dawn

"Art can be both aesthetic and socially effective at the same time."

It's unfortunate how the almighty dollar can stifle artistic expression. I, like my column partner Andrea and many others, abandoned my formal art education for fear of incurring insupportable student loan debts. Besides, even if I had gone to school, what sort of jobs are there out there for me? Today, all of my excuses for neglecting my creativity are still connected to money. I can't afford my craft, my day job leaves me too exhausted for artistic expression, my compositions aren't marketable, etc. I am the stereotypical starving artist, except that I am actually starved of art.

Sometimes I feel that all art can be represented by an untitled painting hanging in a rich person's office, signifying nothing except its ability to match the drapes and carpeting. However, it gives me hope to know that other artists feel the same way. The art I find most compelling is the art whose maker I share a common basis or belief with, like zines. I read that I can relate to. Art in zines is often overlooked, but I think zines are a great medium for artists, especially as they are inexpensive and reach a lot of people. What else could a starving artist ask for?

December is art zine month at Between The Lines, so feed your appetite on some of these reviews: (Amber Dawn until)

Ouch #1

(18.5 x 7; 17 pgs)

Having had limited exposure to independent comic books, a comic connoisseur I am not. Nevertheless, I want to acclaim Holly Stamer for writing and illustrating the first and only full-length comic book by a girl I've ever seen. I hesitate to say that Ouch will only be enjoyed by girls, but there is an apparent feminine slant to the humour. Holly's characters are frequently exaggerated male stereotypes; my personal favourite is in a short strip titled "Wanna Pick Up Chicks", where the arrogant indie rock boy character reveals his secrets of tricking women into liking him. If you are of the male persuasion, don't worry: Holly is harder on herself than anyone. She's described both of her autobiographical strips as boring and uses them to criticize herself. I thought they were funny and honest.

Ouch's graphics are far beyond what I'd expect from a first issue. Holly has put much more than two dollars worth of work into Ouch. Alternative comic collectors, consider it an investment. Write Holly Stamer at 4221 Street Urbair, Montreal, PQ, H2W 1V6.

Fabulous Babes #1

(8 x 10; 36 pgs)

The cover of this comic features a disclaimer warning readers that the contents within are "for mature readers". That's putting it lamely. About 90% of Fabulous Babes, which is drawn by Roxanna Bikoskoff, Fiona Smyth, and Maurice Vellekoop, is about sex. I think that innocent me should have been warned a bit more before I read this. Even though Fabulous Babes is not something that I would ordinarily pick up because of its graphic nature, I would still recommend it because of the quality of these artists' work. Send \$3.50 to Fabulous Babes c/o Reactor, 51 Camdem St., Toronto, ON, M5V 1V2.

Alien Girl

(8 x 5; 26 pgs)

Even though this isn't a zine, I think it deserves attention. Alien Girl is a t-shirt catalogue for girls who don't follow anyone else's rules. These t-shirts are made by girls for girls, and feature slogans like "Barbie is not my role model" and "Don't fuck with me I'm a goddess". Alien Girl was born when these girls got tired of seeing misogynist t-shirt slogans and decided that there needed to be an alternative that offered pro-girl messages. T-shirt prices range from \$6-10 US and come in all different sizes and designs, so you are guaranteed to find something that fits your tastes. Support this! Send \$1 to 1215 E. Spring, Box 36, Seattle, WA, 98122 USA.

Her Wonderful Life

(8.5 x 5.5; 29 pgs)

Therese sent me a copy of Her Wonderful Life more than two months ago, but until Andrea and I decided to do Art Zine Month I wasn't sure how to incorporate it into our reviews. It's more an individualistic, illustrated short story than a zine. Therese's nameless character (I've assumed it's actually her) has adventures with love, broken hearts, fame and fortune, personal identity, creativity, and loneliness. Furthermore, the drawings are charming and worth finding a place for in our reviews. Write Therese Stark at 1460 Gladstone Ave., Victoria, BC, V8R 1S3, and send \$3.88.

Poodle #3

(11 x 5; 7 pgs)

"Poodle" is by definition a bowling term meaning gutterball. It is also the name of this zine, devoted entirely to bowling. I was surprised and amused to discover the existence of an underground bowling scene at the Commodore Lanes. This zine will educate you by upgrading your bowling vocabulary with Bowlingo, supplying you with handy excuses for bad bowling, and providing a factual bowling history timeline. Poodle sent us three issues; I chose number three because it's the International Women's Day issue. It has a fantastic sketch of a girl bowling on the cover, above her is the slogan "Strike On Sister". If you are a fellow or aspiring bowler the Poodle girls can be reached at P.O. Box 743 141-6200 McKay Ave., Burnaby, BC, V5H 4M9, or visit the Commodore Lanes on any Wednesday night.

Wild Womyn

(11 x 9; 8 pgs)

When I showed Wild Womyn to Amber Dawn she got excited. Why? Because it's a zine that reviews comics done by women. It's not often that I run into comics, much less comics done by women. Each review comes with a sample of the reviewed comic's art work. This great resource guide is definitely a good way to network with women artists. Send a stamp to Christy Hill, 296 Grenier Rd, Sutton, PQ, JOE 2K0.

Moon and Four Planets

(8 x 5; 25 pgs)

To tell you the truth, there are parts in this zine that I simply did not understand. This zine contains stories that are meant to boggle your mind. My personal favourite thing was the Andy Warhol counting book that came with my copy of this zine. It's nice to get a colourful zine that claims if you break the seal you are acknowledging that the editor is the king of the world. Send \$1.50 to Derek Sullivan, 37 Low Crescent, Richmond Hill, ON, L4C 5K7.

Brillantine

(8.5 x 5.5; 26 pgs)

It was the appearance of this zine that attracted me to it. Sheila utilizes repetitive images in her layout, generating interest without becoming monotonous. However, she is much more than a brilliant cut-and-paste artist, and her own drawings and comic strips personalize and beautify Brillantine. Describing Sheila's writing style is a challenge. Her feminist fiction is both satirical and shocking. Honestly, I found it quite perverse and disturbing.

Sheila is also putting together an anthology for Random House of writing and art by women ages 13-20. She is asking for submissions (comics, drawings, essays, rants, poetry, stories and more), so send your entries to Sheila at Random House of Canada, #201-33 Young St., Toronto, ON, M5E 1G4. In return she'll send you Brillantine.

Somewhere #1 & #2

(8 x 10; 20/24 pgs)

These comic books are written and published in Vancouver and will be particularly interesting to anyone living in East Van. Dirk Dobbs and other characters are fictional, but you may know them or someone like them. Their activities include hanging out on Commercial Drive, drinking coffee, consuming drugs, having casual sex, philosophizing, and uncovering life's deeper meanings. The only character you won't recognise is Harry, a human sized talking lizard. Once you get used to the fact that he's a reptile, though, he's pretty much the same as everyone else. The humour is subtle.

Somewhere is subtle and it didn't hit me until I read these comics a second time. Now I find myself giggling over them as if I'm recalling a good inside joke. The boys of Somewhere are eager to trade; otherwise send \$2.25 to #103-1455 Napier Street, Vancouver, BC, V5L 2M6.

A Hiding Place

(6 x 4.5; 26 pgs)

I have a misleading habit of calling everything I read really like "the best". After reading Marie's A Hiding Place I declared it the best zine ever. This may not be true, but it's an indication of just how deserving of praise this zine is. Marie asks the question: "Which monsters are more real, the ones you create or the ones who create you?" Her ideas about girl-girl competition, social myths, and segregation by class and sex relate to that question. Currently attending Christian High School, Marie writes about her feelings of being alienated by both her peers and her teachers, and about how she alienates them from herself. I was enthusiastic while reading.

Despite the serious nature of this zine, I didn't become angry or depressed while reading it. Marie writes for change and evolution, not for the sake of complaining. Her zine made me feel empowered and enthusiastic. I felt like I identified with her. I felt that genuine excitement I get when reading a "best zine ever". Order this zine for its written content, but when writing Marie Koepl at 1659 Lamberton Lake Drive, Grand Rapids MI 49505, send compliments for her illustrations and self-portraits. They are very rare and sell out, yet at the same time serene, and the definitely add to and reflect on her writing. (Send American stamps and dollars.)

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There's not much vinyl from this here country to tell you about, but the few - er - the one we do have is amazing.

Just so we can mention some sort of **Eric's Trip** project in every issue, lucky label Sonic Union has released new vinyl by Eric's Trip (on loan from Sub Pop). This self-titled 7" is definitely suited to Sonic Union, being harder and more effects-driven than previous ET offerings. The first track, a rockin' rendition of the Stereo Shoestrings' "The Road South", uses more effects and wank than usual for ET, whereas the second song on the same side, "Smoke", is more typical of the band, with its mel-low-dronery sound. On the other side, a live version of "I Exist" (recorded in May 1995), showcases the rarely heard punk-metal side of ET, complete with distortion, screaming vocals, and a Sonic Youthy, walls of feedback, ending. (Sonic Union, PO Box 57347, Jackson Station, Hamilton, ON, L8P 4X2)

Our pick of the month is a record by **Mocket**, with a strange title, a strange cover, and beautiful songs. This Olympia-based trio have released three songs on their self-titled 7" on Up Records, the first of which is "Pearl Drop", an upbeat garagey tune with bratmobileque vocals and cool retro keyboards. Next up is "Spark Plug", a punkier number with strong male/female vocals. Mocket slows down the B-side with "Halo", a jangly jive in the vein of Galaxie 500, recorded by Calvin Johnson at Dub Narcotic. A must-listen.

Also on Up Records is **Juned's** "Possum" b/w "Dig", featuring a cover art reminiscent of Hush Harbour's new release. Side A's mid-tempo "Possum" contains pleasant husky vocals with subtle harmonies and a bit of wah-wah overduse. Side B's "Dig" is a two-chord grungy pop song which sounds like a **Breeders** rip-off (but they do it well, and besides, where is Kelly Deal now anyway?).

The last of this month's Up Records collection is **Incredible Force of Junior's** "Blue Cheer" b/w "Driving In Your Car" 7". Incredible Force of Junior is a straight-ahead pop band, as demonstrated by the jangly guitar and drums of "Driving In Your Car", which reminds us of K Records' Heavenly with vocals like a cross between Sean of Tullycraft and Doug of Buick to Spill. (Up Records, PO Box 21328, Seattle, WA, 98111-3328)

The idea behind **Lint** is an interesting one. A group of twelve musicians getting together in different combinations (we assume) and creating music that they, in their respective bands, don't get the chance to write. They also seem to have a lot of money. We've received two 7"s, both on Plumb Records. They are also both single-sided and each has something unique about it. The record featuring "Fifth Floor" is on white vinyl, has scratched-in drawings on the blank side, and comes with a pack of complimentary crayons. The track is a Superchunky pop song with aggressive boy-girl vocals. The other 7" is wrapped in purple cellophane and has a Tom Petty single glued to its flip side. The actual Lint song, "Too Few", is proficient guitar rock with extremely Courtney Love-esque vocals. (Plumb Records, 1085 Commonwealth Ave., #215, Boston, MA, 02215)

Thinking Fellers Union Local 282

[who put on an awe-inspiring performance here in Vancouver last month] have a 7" on San Francisco's Amariello Records. Side A of "Everyday" b/w "A Fistful of Dollars" showcases everything we love in the Thinking Fellers: jazzy bass, sax guitars, and vocals high in the mix. The B-side contains their interpretation of selections from "A Fistful of Dollars" by soundtrack composer Ennio Morricone "The Mission". Check it out even

if it's just for the pigs-playing-xylophones cover art. (Amariello Records, PO Box 24433, San Francisco, CA, 94124 or TFUL 282, PO Box 2827, Oakland, CA, 94609)

Box Dog Records, home to such greats as Neutral Milk Hotel and Tullycraft, has now released a 7" by **The New Bad Things**. With endearing production that sounds warm and rough, the Things play a cross between the slacker stylings of

Pavement and the jazzy, experimental pop of Thinking Fellers. This record has great song titles like "Camp 18" (which changes tempo and style so frequently that it could be three songs) and "Don't Kill Art Boy". With the last song, "What Goes On", they even bring out the horn section. We suggest you write to Box Dog and mailorder their entire catalogue [Box Dog Sound, PO Box 9609, Seattle, WA, 98109]

In our "We just don't get it..." section are two weeks: **The Phantom Surfers'** new 7" and Derivative's release of a **Jad Fair/Phono-Comb** combo. The Phantom

Surfers seem to go more than they play. Their three "tunes" sound like they were recorded live, and contain more between-song chatter and jokes than surf ditties. The B-side features a phone interview with none other than surf great Dick Dale. We dunno. We just dunno. Is it interesting? Perhaps.

Is it entertaining? Well...is it surf music? Not really. (Planet Pimp Records, 1800 Market St. #45 San Francisco, CA 94102)

The Jad Fair and Phono-Comb release had so much potential! Imagine: Mr. Fair, the geeky, lovable protagonist from Half Japanese singing over the top of the surfy sounds of Don Pyle and Reid Diamond (both of that band Shadowy Men on a Shadowy Planet). And who is responsible for all of this? Jeff Feurzig (of the New York combo Kickstand), who released the film *Half Japanese—the Band that Would be King*. The songs themselves are disappointing, in that they don't seem to go beyond their Halloween theme. The record, entitled *In a Haunted House*, really only has one song, a surfy, spooky Halloween anthem topped off with Jad's cute vocals. But that's it. The second side, entitled "the scary b-side", is primarily that: scary sounds. Oh well.

Also on Derivative is a self-titled record by the aptly named **Sportsguitar**. Hailing from Switzerland, Sportsguitar sing in English because "Swiss-German is no good for rock lyrics." Side 1's "He's So Funny" is in the vein of Pavement, but even more melodic and soothing, while Side 2's "A Short Day" is folksy, with music boxy guitar and spoken vocals. Sportsguitar claims to be influenced by their own lives rather than by other music. Very pretty indie-pop. (Derivative Records, PO Box 42031, Montreal PQ, H2W 2T3)

There seems to be a strange connection between DC area bands and indie labels (such as Simple Machines and Teenbeat Records) and the major label 4AD. For example, **Air Miami**, featuring Mark and Brandon Unrest, runs Teenbeat but has their own stuff released on 4AD. We can't complain, though. This latest Air Miami release, *Fuck You Tiger*, coincides with the release of the band's full-length, *Me Me Me*, but has less of a "pop hit" feel to it than their last 7". The first song is a remix is the album's "I Hate Milk" by Steve Murphy. This dance version is slightly cheesy (we think - don't forget, we're techno illiterate). Also

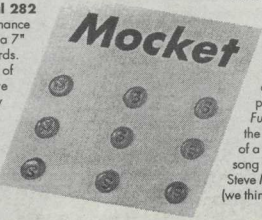
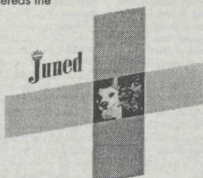
on the record is another remix of "Afternoon Train", as well as "See Through Plastic", which is closer to the angrier, softer side of Unrest we know and love. The cover boasts a photo of a whadyaknow, tiger, taken by Josephine Wiggs (bassist of da breeders).

On the heels of their last release (*The Anti-Pleasure Dissertation*), **Bikini Kill's** bring us another new 7": "I Like Fucking" b/w "I Hate Danger". These two songs were recorded by Jon Goodmanson - who seems to work with all the cool Northwest bands - in the same session that produced the previous 7", and they contain the same high energy and female angst we expect from the great Bikini Kill. The first song, written by Kathleen Hanna, poses the question: "Just cuz my world is so fucking goddamn full of rape - does that mean my body must always be a source of pain?" while "I Hate Danger", which was written and sung by Tobi Vail, continues with the band's theme of anti-rape and self-empowerment. This is Bikini Kill's last release before they release their first LP in almost two years, so get ready! (Kill Rock Stars, 120 NE State #418, Olympia, WA, 98501)

If Pansy Division recommends it, then you've got to like it. Or you've gotta try, at least. Which is what we did, and we found it worked, for the most part. Johann's Face Records have sent us **Clotus's** self-titled 7", featuring Johnny Puke on vocals. "Product" is a simple, poppy Pansy Division-influenced melody, which contrasts greatly with "Stipe" (as in Michael's), a wankin' rock tune. (Johann's Face Records, PO Box 479-164, Chicago, IL, 60647)

Let's "Spend Some Time With" **The PeeChees** and **Long Hind Legs**, shall we? Okay, let's begin. This split 7" on that ultra-cool label Skinnie Girl contains Berkeley's PeeChees, with Molly, formerly of Bratmobile, and others, playing, now think of this: garage rock in a modern sense. Or, garage rock without sounding retro. Yikes. Anyhow, we like it. The Long Hind Legs track is called "Kicking Giant", a spooky, James Bond-like piece of music with dreamy vocals and really drawn out surf guitar notes. We'd like to think of it as a tribute to that great Olympia, WA duo, but it could be just about a very large, upset human. (Skinnie Girl Records: 120 NE State #1200, Olympia, WA, 98501 / Long Hind Legs: PO Box 2283, Olympia, WA, 98507 / PeeChees: PO Box 14841, Berkeley, CA, 94712)

Hey! Have a great holiday season. Relax, get some sleep, have fun, and most importantly, LISTEN TO RECORDS! The small ones.



Something for everyone on your list!



Happy Holidays

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BILLY BRAGG

Commodore Ballroom
Wednesday, 15 November

It's good to see some things haven't changed. The empire formerly known as the Soviet Union has disintegrated, Prince is now a hieroglyph, but Billy Bragg is still stirring the masses under the same name. His show at the Commodore was packed with new and old Bragg fans eager to hear his new/old-style back-to-roots tunes. The end of the cold war radically altered his song writing material, no doubt, but other more successful forays into pop he has gone back to the socialist drawing board, had a kid, and written loads of new but as yet unreleased songs.

The new stuff is gritty and sappy at the same time, especially in songs like "Socialism of the Heart". Fired up as always by politics, Billy Bragg has definitely been mellowed by the experience of becoming someone's dad...on purpose! He is now trying to figure out how the international socialist revolution is going to affect his son Jack, hence the tying together of very domestic themes like his son's discovery of the moon with the space race in the only named "The Space Race is Over". That British love of football (soccer) was worked in too, when Bragg used the analogy of the off-side rule to get at some sort of so-

cial menace (I forgot there were many) in the song "Goal Hanger". Fortunately, Bragg remained stalwart and did not take the audience's advice to change the name of the song to "Goal Suck". My favourite new one is called the "Pit Song", and while socialists (even super-socialist like Bragg) are not above a good nose pick every now and again, this one is a surprisingly political miniature from Bragg to the audience. It is about the state of things and how they are so butt ugly, about the anti-road-building society and how they hate modernization and roads, and about the Romans who built all the damn roads in their place and oppressed everyone who already lived in the soon to be great Britain, especially the little Picts, who painted themselves blue, making them a decidedly visible minority! Anyhow, when we finally heard the song it was swell....

As usual, Bragg's comedian routine was boyish and biting and (hey, here's my favourite adjective) political. His wit, faster than a speeding manifesto, can leap blossoming striploins in a single bound and lived up to expectations of the Commodore. He took the piss out of his new found domestic dad status, his fear of flying, taking a shit in South America, and his own career. He was also more in touch with BC politics than most of the

audience, who gasped in shock when Bragg notified them that Mike Harcourt had resigned!

Proletariat souls thrilled to hear Bragg sing all the old favourites, fists were raised along with voices, and maybe Marxism has some new converts. Anyway you slice it, listening to Billy Bragg sure beats reading the collected works of Lenin.

Natasha Lena

THE RENTALS FID DISH

Starfish Room

Thursday, November 9

I've never liked flags, much less a whole dish of them, and I most definitely didn't like the stageful served up at the Starfish Room on this night. Four guys cranking out boring, noisy, guitar slop - mmmh you don't see that too often in this day of innovative indie rock. With their utterly lacklustre lyrics and authentic Dave Pimer whine, these guys sound like they walked straight off that popular shelf in your local record emporium - you know the one whose title begins with 'g' and rhymes with sponge. Of course, the fact that they closed their very long, very loud set with a cover of The Smiths' "Ask" will keep me up nights wondering if maybe they aren't sensitive rockers after all.

Between that and my perplexity as to why exactly it is that the suchy band always draws out their

set endlessly and the good band cuts their short, it's a wonder I get any sleep at all. Granted, The Rentals bowed out of their abbreviated set claiming they didn't know any more songs, but that didn't make parting with these five guys and kids and their three MOOGs (that's keyboards to you and me, kids) made some beautiful music together. It was just the right combination of sweet and saucy, with the guitar, bass, drum and browny vocal of Matt Sharp providing the meaty parts and the two female voices and three keyboard sets adding the saccharine sounds. With song titles like "Sweetness and Tenderness", "Brilliant Boy", and "My Summer Girl", the lyrics didn't much venture out of the boy-girl, good-bad, happy-sad vein, but for this band the silly simplicity worked.

Now, if you hadn't already heard that The Rentals was a band chock full of indie rock stars and starlets before you came to the show, the nice young man to the right of the stage screaming "WEEZER!" at top volume between each song would have reminded you; but, actually, there is a good chance that you would have been able to figure it out even without his help just because the sound was so obviously a blending of the catchy pop anthems of Weezer with the high-pitched gillie

harmonies of that dog. The surprising thing was that there was nothing redundant about the band's performance. Thus, although there were some very recognizable elements, such as Matt Sharp's relentless knock for enunciating every word, grant or bit of spittle that crosses his lips, The Rentals managed to make these traits uniquely their own and pull off a great live show.

Kazi

SEAM SPENT BLAISE PASCAL

Starfish Room

Friday, November 10

I expected more of a crowd for a show featuring Chicago's low-favourites Seam and local darlings Blaise Pascal, but the Starfish remained surprisingly spicuous throughout this evening's three performances. There was definitely no attempt to make it look full during Blaise Pascal's opening set, as about twenty people sat along the ledge under the sound board, leaving the space in front of the stage completely empty and lifeless. Which is pretty much how the first band's set left me. Sure, these guys play their instruments really well and their music is relatively polished and consistent, but their sound on a whole is very dull and alienating. They seem to exhaust the music without really going any-

where with it, and thus the set becomes a dead weight of brooding guitars and gloomy, down-out vocals. I kept waiting for something to happen other than the wave upon wave of mopey guitar soundscapes, and then something did happen - Spent took the stage and delivered the shot in the arm I needed. I must admit that I was expecting no less than greatness from a band which shares label space with the band that would be king (i.e. royal Merge homies Superchunk), and sure enough Spent satiated with a set of melodic, guitar-driven sizzlers. Three of the members (John King, Joe Weston, and Annie Hayden) alternated instruments as well as vocal duties, and since the range of voices was quite wide there was never a dull moment. There were songs in which John's, dare I say, Moclite, high-pitched wail would break out against a hook-laden guitar backdrop, and others in which Annie's softer vocals would accompany one of the guys to create lively pop harmonies, like the infectious "Landscape".

Unfortunately, Spent's superior, high-energy antics weren't enough



more live television pg 221

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FUNK "FLOAT ON"
ntone 12

BANCO DE GAIA Last Train to Hanoi

(Planet Dog)
As Seinfeld might say, "What's the deal with double CD's?" So many double CD's such as this one would've been just fine as a single CD, thank you very much. The CDs are dedicated to the struggle of the Tibetan people and the first CD is a sometimes beautiful mix of world beat and flowing techno, especially on tracks like "Kuos" and "Kinkajou", which was the song that made Banco de Gaia's name. You definitely get the feeling of being in a different country and the first CD is a pleasant journey, but the aimless bleedings on the remix CD are unnecessary.

Jane Scudeler

BOSS HOG Boss Hog

(DGC)
Coolly slinking its way into your bio-rhythms is Boss Hog, the side project of Jon Spencer [he of the "Blues Explosion Blues Explosion"] and his wife Cristina Martinez, surely the übercouple du jour of whatever musical scene it is they belong to at the moment. Sure, this album is derivative—imagine Donita Sparks fronting the JS Blues Explosion and you might start to approximate the sound I last expected the "blues explosion" call at many intervals throughout the songs: and there were several points at which it would have been appropriate—but it never came. But, how

ing said that, I hasten to add that this record was more fun than just about anything else I've heard lately. The beat behind it is unreal and, amazingly, it makes you want to dance. Jon and Cristina sound as if they were born to sing together; their voices are powerful, versatile, and similar in tone and style.

Highlights include the companion pieces "I Dig You" and "I Idolize You". The latter tune, penned by Ike Turner, features Jon sounding disturbingly like "Kiss" era Prince, while on the faux-dramatic "Texas", Cristina sounds like she is trying to effect a musical parallel of her Marjorie Addams-esque cover pose. This album does not sound like a serious proffering of musical artistry, but in a way it is—it's damn hard to make something sound this smooth and accomplished, and this listen to it at close range or pull it on in the background. Either way, you will love these merry little Boss Hogs.

Sophie Hamley

BRAININC Internationale

(Touch and Go)
Imagine the Jon Spencer Blues Explosion on speed and crack and you have Braininc. Internationale, a three song CD on Touch and Go Records, has a racking first track entitled "Go Freaks Go", in which the Brainincs combine insane instrumental rhythms with lots of vocal screaming. The second track, "Silver iodine", consists

of a bunch of slow and annoying sampled sounds, and is extremely ugly and boring. However, the last track, "Simon Says", returns to a quicker pace and is a good example of just how weird this band from the capital of the world, Dayton, Ohio (home of Guided by Voices), really is.

If you can stand ignoring the painfully stupid second track or have a quick trigger finger to push the skip button, Braininc's Internationale is a good listen. Give this noisy musical tribute to stimulant drugs a try on your CD player.

Calith Corday

GENESIS P-ORRIDGE & PSYCHIC TV Force the Hand of Chance

(Cleopatra)
Often forgotten as one of the principal creators of electronic, industrial, and ambient music, Genesis P-Orridge has elicited any of the relative renown of Kraftwerk, Skinny Puppy or Brian Eno. I suppose with this in mind, and the success of their old Kraftwerk re-releases, Cleopatra Records has released a collection of Psychic TV tunes from 1980 to 1982. Be warned that if you are a casual listener of electronic, industrial, or ambient music, this is not really any of these, but a bit of each—and it is from another era. But if you have a genuine interest in the history of electronic music, check it out.

Gustav

GUIDED BY VOICES Alien Lanes

(Matador)
Another beautiful mess for the masses to ignore. Yup, this is definitely the shit. Although it doesn't quite match their previous effort, 1994's damaged classic *Bee Thousand*, GBV have created in *Alien Lanes* a similarly warped collage of curious half-songs and unabashedly pop sing-a-longs that will in equal parts delight and confound (very often at the same time). Indeed, there are moments on this record when one seriously wonders if these guys really care about what they're doing. A false start here, an off-key vocal there, the sounds of someone snoring, and a very loud, very persistent hiss (not to mention lots and lots of distorted guitar)—it doesn't take long to realize that GBV are not sloppy because they're simply bad. Far from it, for at the heart of each little opus [most of the 28 songs on the album last no longer than a minute] lies a finely structured, carefully-crafted gem that, if it ever fell into the right (?) hands, could very easily be polished off and transformed into a big RADIO HIT. But no, Robert Pollard and his team of sonic anarchists are sloppy because, well, they like it that way. And thank god for that. Leaving in all the rough edges and embracing that no-hi sound, the album has a weirdly human [you KNOW that people are playing the instruments—not knobs

and dials] kind of authenticity that has come to be known as the distinctive sound of GBV. Although it gets a little too unbounced at times, *Alien Lanes* is more than a fine representation of a truly happening band. Like I said, this is the shit.

Mark Arden

JAWBREAKER Dear You

(DGC)
D.F.L.
Proud to Be (Epitaph)
Two albums from opposite ends of the punk spectrum, the first being Jawbreaker's major label debut, complemented by Rob (The Muffs) Cavallo's larger-than-life production. Leatherface and J Church comparisons bounce off songs like "Fireman" and "Million", but "Save Your Generation" and "Bad Scene, Everyone's Fault" give the kids the boost they need.

D.F.L. blast through twenty songs of hometown pride, the ills of society, and, of course, bad cops. What more do these punk brats want? How about better production? No, thank you, says D.F.L. The fuzzy bass and rattlesnap drums suit their 1-2, fuck-you punk just fine.

Bryce Dunn

ERIC MATTHEWS It's Heavy in Here

(Sub Pop)
It's hard to deny Sub Pop's passion for discovering the other art, is the

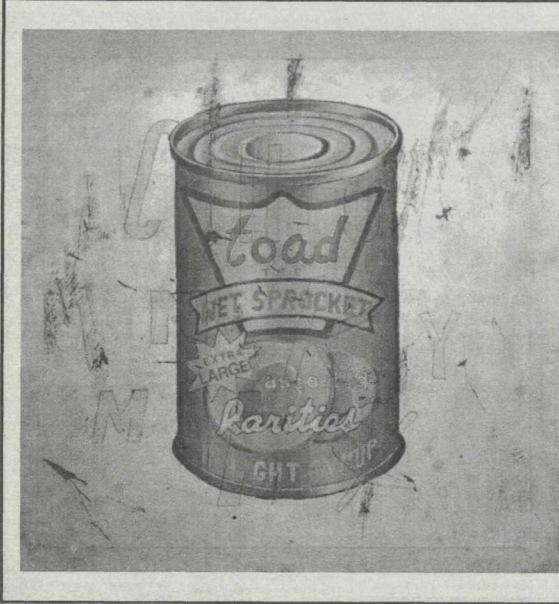
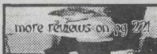
things that are going on elsewhere. They've been straying further and further from the Seattle scene, exploring new frontiers and seeking out new landscapes.

Eric Matthews' debut record, *It's Heavy in Here*, is proof that boundaries are being pushed into non-existence. On the opening track, "Fonkare", he sings: "It might be late, but time is guided by open minds that fight disguises". He suggests the idea of truth, or reality, and that's the best way to describe his songs—they're honest. Eric Matthews is an artist concerned with aesthetics.

As for the songs themselves, they're complex. Matthews weaves floating guitar chords through a background of orchestra-type instruments such as trumpets, oboes, violins, cellos, and clarinets—but they don't always stay in the background and that's why the fusion is so successful. That, and his voice. It drifts over the music, hypocritically completing the collage. Songs like "Fonkare", "Distant Mother Reality" and "Hop and Tickle" stand out right away—urging interpretation.

Eric Matthews has created his own place in intelligent music, proving that no matter how diluted the genre sometimes appears to be, its soul is alive and well.

Jeremy Lanaway



INGREDIENTS:

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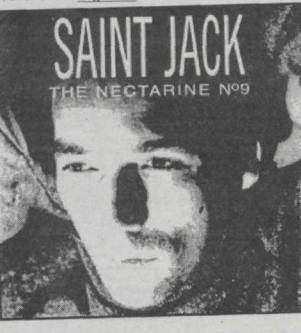
COLUMBIA

SHAKE THE RECORD LABEL

Nectarine No 9 Saint Jack

Davey Henderson, of Fire Engines and Win/Am/Leak then of, and new continuum re-constructing the pop song. On *Saint Jack*, you can't help but feel you are listening to a band that knows they're hit their stride. From the inverted comms set, "...it state confidence. It really is that good." If you are looking for a great read, pick up Irvine Welsh's book "Trainspotting". The band are currently working on a sound-track inspired by the book... Also available:

The Nectarine No 9 *Hugues Falls*



The Vacant Lot Shake Well

The third album from Brooklyn's finest, and it certainly is their finest! Produced by Bryan Martin (That Petrol Emotion), 14 pop gems. There's an inherent quality to this stuff that leaves most of the kit still counting off...2, 3, 4... Years of reading others' hype sheets isn't it ugly... Hugs or not, we're happy and I guess that's what counts.

Also available:

The Vacant Lot *Because They Can*
The Vacant Lot *Wring*



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NIGHTMARES ON WAX

Smokers Delight

(Wax Trax/TVT)

Kevin Harper has departed from the original partnership and yes, if you can believe it, it has been four years since the first album *Ward of Science* was released, but now a new era begins. And the best way to celebrate the dawn of this new era is to break out the bud. As the title makes blatantly clear, this album is a must for the solo-ing, slipper-wearing herbolist. George Evelyn (aka Nightmares on Wax) brings forth a groovy laid-back instrumental journey which is 100% enjoyment from start to finish. As for trying to define its sound, it's a generally defining combination of hip-hop, techno, '70s soul, funk, jazz and country in one. Check it out.

Brian Wright

PERE UBU

Raygun Sulfur

(Tim Kerr Records)

Pere Ubu's name is often whispered in tones of reverential awe, and with good reason. This is an impressive record. I confess that for the past few years I have been intending to have a close encounter with Pere Ubu and have never achieved it until now. I have no real knowledge of their musical history. All I can say is that I'm sorry I waited so long. The songs on this album are impossible to ignore. They sound like a monologue for the end of the millennium as they whisper, threaten, assail, hiss, and state their case, often within the

space of a few bars. They are intense and frightening, creepy and creeping, and disturbing at a very fundamental level and in a way that's impossible to describe. There are 15 songs' worth of atmospheric observations on the state of the world and the subjects of these, both musical and lyrical, seem to find their way into your mind in such a way that you are unaware of their effect, until you come to an hour later with a weight of angry consciousness resting on your forehead. I attempted to write little things about individual songs, but I couldn't come up with the appropriate adjectives to describe what is, really, a musical experience too unique to provide nice little bytes. The sound of Pere Ubu will certainly not be to many people's tastes, but it is important to at least give them a punt.

Sophie Hamley

RED MEAT

Bunny Guts Paid

(Sals Pop)

I have never listened to anything by Red Meat before but after listening to this album, I think I may have been missing out. *Bunny Guts Paid* has a sound that crosses many genres. It's the blues, it's country, and it's rock. One of my favourite tracks is "Gauze", a slow song that almost makes me want to cry ("Carpe Diem" has a similar effect). Tim Rutili's lyrics are full of strong metaphors and curious phrases such as "sandpaper tongue like a brand new thing..." The ambiguity of the lyrics

throughout the songs makes it difficult to understand what Rutili is trying to express in detail. Despite this, you can still feel the sadness and pain. The music is really good and the emotional power is even better. This is a truly infectious album; every time I get to the end I just want to try it again.

grahame quon

RUN ON

On/Off

(Mute/World Circuit)

By the third song on this EP, Run On has you in a whirlwind state of mind. Maybe it's the soft cooing of Sue Garner's voice. Maybe it's the slow rhythmic echo of the guitars, the steady thumping of the drums, or the organ's subtle shadow behind everything. You can't tell for sure, but you're dreaming, no doubt about it. There are five songs on the *On/Off*, but right away you catch on to track number three, "Truly Noble". Sue Garner's voice is slow and peaceful, almost quiet, yet driven; it makes you think of Concrete Blonde. The guitars are softer than the songs and the organs come right to the front. The last song, "Beat Out", leads you further into your lyrical state. The sound of the drums beating separately, and the notes, bending here and over there, and the uncertain hollowness in Rick Brown's voice.

The music ends and the silence is so different that it almost surprises you. You can't determine exactly the impression Run On has left on you, and maybe a little bit bland. Rocking, but not memorable.

Johnny Millennium were on last, and right from the first song you could tell that they would win. Lots of British influences from the likes of Supergrass, Oasis, and Blur made for songs that were far above the offerings of the other groups heard on this night. I don't think they played as well as they could have either - the two vocalists could have come across more strongly, but overall it was enough to seed them in the semis. K. Gaffin

MONOXIDES

JPS

THE COWARDS

Hungry Eye

Friday, November 3

Unfortunately, this review cannot include the Monoxides' performance as I live in Surrey and thus am tied to taking the lost Skytrain home. Long band setups are something I very much detest as a result of this situation. No better news leaves me to discuss two local bands also on the bill - The Cowards and JPS.

The Cowards, albeit on earnest three-piece, came off sounding like a demented and dull Bad Religion derivative with the ugly underbelly MGR. I had seen this band in '88, I probably would have mocked like a wooden Gary Anderson marionette fool, I'm sure. I must add, however, the drummer indeed kicked some mean and mighty ass.

Following on an overly long break came JPS, fronted by a very enthusiastic, interactive, and bonded lead vocalist who certainly deserves the title "Poly Styrene of the '90s". These hipsters had the knack of throwing out Jefferson Airplane vibes played backwards with much brilliant '70s punk jazz thrown in. Appropriately [I believe] the audience demanded an encore as soon as JPS's short but sweet set was finished. It's nice to know Vancouver has more to

so you find yourself pressing play to delve even further.

Jeremy lanoway

VARIOUS

Fresh Jazz Vibes

(Mo' Funk)

This is the first product to come out of the brand new Mo' Funk record label (abbreviated as "Canada's premiere Acid Jazz label"). These are exciting times for Vancouverites because we now have the opportunity to hear some good local talent in our homes and we can expose the whole city (even the country) to this thing called "Acid Jazz". So hold tight cause the latest grooves in this music is well on its way to being blown up. The quality of this album is very high and it has some knock out tunes. The opener from One Step Beyond, "Shure Shor", is a wickedly funky tune with a ferocious bass line and some crazy horn playing. From Atlanta's One Movement comes Solid with "Let Love Flow", a lovely, up-tempo soul cut that's slightly reminiscent of the Repercussions. Then there's the heavyweights of the Canadian soul-funk-jazz scene, Jaccous, with the best track on the album, "Got your Soul".

And the best of all - acid cuts on this compilation with just a few mediocre ones, making this an impressive debut release from Mo' Funk. It serves as an excellent treat for what's to come. Big respect to the Mo' Funk collective for getting the ball rolling. Nice one!

Girish Rambaran

offer in bands than the present deluge of hippy trippy pop grunge collectives and Celtic folksters. Yippie Punk is still alive. As for the other bands, I guess those boys from east lived up to their brilliant Pebbles compilation name.

Dan Archer

TIMBER

THREAD

IN SPITE

Wednesday, October 31

On this Halloween, the Railway Club almost became a scary place to be. Not too many of the 18 Shindig constants I have seen perform thus far have impressed me, and unfortunately only one of tonight's left any memorable marks.

First up was In Spite. I'm not really familiar with the band live, but someone suggested to me that they have a certain similarity. Blondy sang, I guess that's why they share. Really emotional vocals, 12 string instruments, and a double overcast attack seemed unremarkable.

The only band that caught my ear in a favourable way was Thread. Four boys on two guitars, bass, and drums played songs only slightly reminiscent of their previous incarnation, Marmalade. Surprisingly non-derivative, the vocals were downplayed, which worked well except for one song that attempted a burst of tenderness. This did not work well.

Timber was a Sweet for the '90s. Kind of Smashing Pumpkins-like, they played a happy-go-lucky, trying to lay an owl love-in vibe on an unsuspecting audience. Timber had nice harmonies and powerful riffs, but the songs weren't picked up. I left me feeling like they offered.

Well, things aren't as scary as they could have been: Thread was the deserving winners for this evening. K. Gaffin

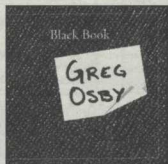


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BARRIO BOYZZ HOW WE ROLL

Armed with street-wise harmonies and a collection of hit songs "How We Roll" is packed with 80's smoothed out R&B and 90's funky up new jack swing and hip-hop. Produced by Full Force, Darryl Simmons (Boys II Men) & Mass Order, the first single "How We Roll" takes RUN-DMC's "Sucker MC's" and mixes it with the 70's classic "Float On". (K2/K4-35706)



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december'95 LONG VINYL

1 bow boy	bow boy	geffen
2 blur	the great escape	food em
3 thee shatners	thee shatners	planet piap
4 various artists	lit from within	network
5 superchunk	here's where the strings come in	merge
6 lit phair	juventila ep	matador
7 racism	and out come the wolves	epitaph
8 various artists	salvatore soundtrack	20 acs
9 woodoo glow skulls	firm	epitaph
10 modernettes	get it straight	sulu
11 ash	trailer	reprise
12 various artists	oh canaduh	lance rock
13 the peplionas	corolla	hub city
14 buck o nine	barfly	tsang
15 foot flame	2 foot flame	matador
16 line yerrard	the mirror pool	4ad
17 the super friends	rock up, scale down	murder
18 the wysons riders	j d salinger	lookout
19 s f seals	truth walks in sleepy shadows	matador
20 wild strawberries	heroin	network
21 southern culture skids	dist track date	geffen
22 wayne wyne county	rock'n'roll cleopatra	royalty
23 pointed sticks	part of the noise	sulu
24 the monoxide	out of the marsh	handsome boy
25 banco de gaia	maya	nanmoth
26 subline	robbin' the hood	skunk
27 emily's sassy line	right is here	xmas
28 sonic youth	washing machine	geffen
29 yo la tempo	camp yo la tempo ep	matador
30 rocket from the crypt	scream, drama, scream	intercope
31 laughing hyenas	nerry go round	touch & go
32 various artists	ear of the dragon	fortune 5
33 the vacant lot	shake well	shake
34 the caspers	driving along a massive dam	pf
35 doe	the black spot	virgin

RADIO T.Y.'S TOP TEN

1 eroica	the world is my oyster	independent
2 technobest	headcase	notka
3 technobest	i wanna be a hippy	notka
4 leftfield	leftfield	hard hands
5 various artists	hardcore terror vol 1	runout
6 various artists	europen techno heaven	passionmusic
7 various artists	volume wasted	volume
8 the prodigy	music for the jilted generation xl recordings	volume
9 bjork	post	elektro
10 various artists	trance europe express	volume

MIKO N' MEGAN'S TOP TEN 7 INCHES OF 1995

go sailor	long distance	slumberland
orange glass	orange glass	sappy
tullycraft	true blue	harriet
mocket	mocket	up
eric's trip	stereo mountain	sappy
shriner, 18 wheeler and baby honey	split	good boytoy
harriet	death kit	self starter
phyla fritas	peson play	ninty fresh
land of the loope	multi family garage sale	up
various	canadian relics	horrifying circus music

CHARTS

december'95 SHORT VINYL

1 meow	kat nip	twist like this
2 bikini kill	in accordance to...	kill rock stars
3 goldfish	fondly	bonfire
4 plustree	water had leaked...	cinnamon toast
5 slow gherkin	zen and soccer	join or die
6 the fiends	she's not broken	dc mawbom's
7 ten days late	out of time	klark
8 chidigitt	best bung carrot in the fridge	lance rock
9 railroad jack	bang the drum	matador
10 moonsocket	accept fear	sub pop
11 rhive speedway	twister hall	fire eater
12 gnos	gnos	sub pop
13 la donnas	long legs	scooch pooch
14 various artists	mr. velocity hopkins	bulb
15 nerdy girl	nerdy girl	no life
16 various	heterobash was flipper	slow to burn
17 the stand gt	the crackle fan	mint
18 crackracks	life, hey miley	shredder
19 poets and slaves	horizon	smu
20 the gits	evil stig	revenge
21 the shapire	cross your mind	popofactory
22 bender	music for four ears	zinging ear
23 nine pound hammer	temage head	scooch pooch
24 rursed yatsura	siamese lo fi scary balloons	che'
25 couch	haters of couch	bulb
26 welen	the heroin bench	bulb
27 superstar 25000rd	sell out	independent
28 various artists	kitay cat spy club	radio trash
29 the receptionists	keep your secrets	harriet
30 various artists	stinkles	trophy
31 go sailor	long distance	slumberland
32 penny mae	runaway	candy floss
33 legendary dia rx...	almsnapolis	minty fresh
34 tiny	new jersey	chunk
35 punky rockit	sacke	caapground

december '95 INDIE HOME JOBS

1 the deadcats	she devil
2 the mysticons	barbeque with elvis
3 celestial magenta	wonder why
4 gase	p.d.s.
5 squeaky	3
6 queasy	reach for the sky
7 trish kelly	untitled
8 freelander	not afraid
9 brocca's area	between the lines
10 the stupes	devillina
11 lasback	big dump
12 bona fly	headspace
13 wandering lacy	baby eyes
14 destroyer	karen is in rose
15 sugarcandy mountain	hands in the dark
16 the shermans	every moment
17 kid champion	luminites
18 wratched ethyl	face lift
19 suckerpunch	smash
20 kim linkin	tired of being a man
21 vico	junior
22 area 51	it's not life
23 1000 stamps	poster child
24 plustree	in the sink
25 touch & gos	ugly
26 singer crash	the animal
27 roach motel	is this who we are
28 black eye buddha	jergemeister is my god
29 hayden	on and on
30 the readymade	first base is sleeping
31 knockin dog	benediction
32 nine days wonder	smu
33 the lotus eaters	pill
34 gp5	fuzzyhead pills
35 parkas	i'm lying again

HOT! WORLD BEAT TOP 10

1 supercat	the struggle continues	sony
2 gloria estefan	abriendo puertas	sony
3 ayia	carnival '95	ice records
4 la banda gorda	candela pure	ap
5 pepe weaba	emotion	realworld
6 stuns and farah	beat of the sun	selva
7 anbaru	mother tongue	triloka records
8 benie man	reggae gold '95	ras
9 orquesta tropicala	al bombao	indy
10 petato, changuito y crestone	ritao y candela	redwood

MARY TYLER MOORE SHOW BOUFFANT TOP TEN

1 teenage jesus and the jerks	everything	stastic
2 the softies	it's love	k
3 celestial magenta		demo
4 emily's sassy line	right is here	xmas
5 bikini kill	1 like fucking 7"	kill rock stars
6 puseyart trash	smore 7"	kill rock stars
7 ten days late	out of time 7"	klark
8 various artists	slice of lemon lookout	kill rock stars
9 x ray spex	geraffee adolescents	caroline
10 cage	seven	demo

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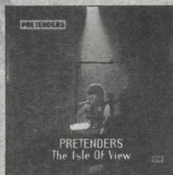
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- Graham Parker * Christmas Cracker CD-EP
- Partridge Family * Christmas Card CD & Cassette
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- Various * Have Yourself a Looney Tunes Christmas CD & Cassette
- Various * Hillbilly Holiday CD (Bill Monroe, George Jones, etc)
- Various * Hipsters Holiday CD & Cassette (Louis Armstrong, Eartha Kitt, etc)
- Various * A Reggae Christmas CD & Cassette (Eek-a-Mouse, Don Carlos, etc)
- Various * Santa Claus Blues CD (20s & 30s blues/jazz tunes)
- Various * Soul Christmas CD & Cassette (Booker T, Clarence Carter, etc)
- Various * Phil Spector's Christmas Album CD & Cassette
- Various * Yule Struttin' (Blue Note Records) CD & Cassette (Chet Baker, Dexter Gordon, etc)



Built To Spill

• Caustic Resin

These Up Records labelmates tantalized you a few months ago by teaming up for a 7-inch single which also appeared on the *Stacked-Up* compilation. Now, this song and three others (including a *Kicking Giant* cover!) can be found on this brand new EP. Clocking in at over 25 minutes of music, these songs sure ain't afraid to rock and roll over you again and again and again. Enjoy.

CD 12⁹⁸ 10" vinyl 10⁹⁸

Damon and Naomi

• The Wondrous World of Damon and Naomi

Boston's acclaimed duo, *Damon and Naomi* (ex-Galaxie 500, *Magic Hour*) return with more sad hits and a truly "wonderous" sophomore solo effort. Teaming up with *Kramer* on mellotron, clarinet and studio wizardry, the angelic duo serenade us with eleven songs of folksy space pop!

CD 16⁹⁸ Cassette 10⁹⁸ LP 12⁹⁸

Download

• Download

Download is the collaborative energies of *Mark Spybey* (Zoviet France, *Dead World on the Air*) and *Kevin Key* (ex-Skinny Puppy). Together these industrial futurists use unadorned technologies to trim ambient euphoria into compulsive beauty.

CD 16⁹⁸

Esquivel

• Cabaret Mañana

The master of space-age pop himself - *Juan Garcia Esquivel* - is seen at his eccentric and enchanting best on this twenty song compilation. Recorded from 1958 to 1967, these recordings show

Esquivel using brass, electronics, and an array of other instruments to masterfully work through his own compositions, and mischievously rearrange the familiar recordings of others. Forming the basis for the cocktail music revolution of today, this music is unbelievably ahead of its time.

CD 14⁹⁸ Cassette 9⁹⁸

Global Communication

• Remotion

Best known as a singles group, UK ambient/techno sensation *Global Communication* earn their day in the sun with the full length *Remotion*. Spotting upbeat BPMs, crafty sequencing and samples galore, *Global Communication* clock in as an infectious tour de force!

CD 16⁹⁸

Negativland

• Sex Dirt

Avoiding those overtly, legally contentious issues that have dogged them in the recent past, *Negativland* have decided to examine a more personal and sensuous topic... sex dirt. Cool! Weird! Embarrassing! Get down and get dirty to this all music release, and don't forget to fill out the questionnaire (answers will be kept strictly private... we promise).

CD 16⁹⁸



The Offspring

• The Offspring

Trace the roots of one of the (if not, the) biggest new school punkerama acts! *The Offspring's* first full length opens the vaults for a glimpse of what they're made of - pure punk'n' pop pleasures! Wow!

CD 16⁹⁸ Cassette 10⁹⁸ LP 10⁹⁸

Polvo

• This Eclipse EP

These fine exemplars of clever guitar trickery have finally resurfaced - and not a moment too soon. The boys of *Polvo* build unconventional pop songs that teeter and shuffle, subverting aged "rock" expectations, but never leading us (the listener) astray. Avert your eyes, but listen closely, this eclipse is a good one.

CD-EP 10⁹⁸

Sunny Day

• Real Estate

• Sunny Day

• Real Estate

A posthumous and eponymous (and very pink) second Sub Pop full-length release for the energetic *Sunny Day Real Estate*, whose gripping, power-ballad punk is textured and lush, yet still rocking. Featuring the *Foo Fighters'* hard hitting and deep and driving rhythm section. Goodbye... snif.

CD 16⁹⁸ Cassette 10⁹⁸ LP 12⁹⁸

Various Artists

• Happy Birthday

• Baby Jesus Volumes

1 + 2

It's Christmas Eve. The tree is glowing, the Egg Nogg is noggin' and your special friend is smilin'. You look around for those perfect sounds to complement the whole scene. You see this disc, you put it on and OH MY GOD - YOU ARE IN THE GARAGE! The room is smokin' with *The Muffs*, *The Supersuckers*, *Rocket From The Crypt*, and more. OH YES, YES. This is the best night of the year. HAPPY ROCKIN' CHRISTMAS BABY JESUS!

2 CDs 20⁹⁸

Newly Released Hot Chestnuts!

BJORK

FRONT LINE ASSEMBLY

JAH WOBBLE

ST. ETIENNE

TRANSGLOBAL UNDERGROUND

AIR MIAMI

LLOYD COLE

CARDIGANS

AZTEC CAMERA

PARADE

RED SUGAR

J. CHURCH

AUTECHE

NINA HAGEN

BUFFALO TOM

It's On So Quiet CD-EP (2 parts)

Heaven + Earth CD & Vinyl

Too Young to Die CD & Vinyl

Interplanetary Meltdown CD & Vinyl

Fuck You, Tiger CD-EP & 7"

Sentimental Fool CD-EP (2 parts)

The Carnival CD-EP

Frestonia CD

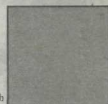
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